

DOCUMENT RESUME

ED 080 405

SO 005 979

AUTHOR Hartley, William H.
TITLE How To Use a Motion Picture. How To Do It Series,
Number 1.
INSTITUTION National Council for the Social Studies, Washington,
D.C.
REPORT NO NCSS-SER-1
PUB DATE 65
NOTE 8p.; Revised Edition
AVAILABLE FROM National Council for the Social Studies, 1201
Sixteenth Street, N.W., Washington, D.C. 20036
(\$0.25-Quantity Discounts)

EDRS PRICE MF-\$0.65 HC Not Available from EDRS.
DESCRIPTORS *Classroom Techniques; Elementary Education; *Films;
Guidelines; Secondary Education; *Social Studies;
*Teaching Methods; Teaching Models

ABSTRACT

This is the first of twenty-five How To Do It guides which offer practical classroom techniques for elementary and secondary social studies teachers. Classroom techniques on how to use a motion picture in a social studies classroom is the focus of this bulletin. Information is included on reasons and purposes for using a film and step-by-step plans for implementing films in the classroom. Tips are provided for ordering the film, previewing the film, preparing the class for the film, and presenting the film. Follow up suggestions are given for repeat showings, film experience evaluation, and coordinating films with other aids. Sources are provided from which principle types of motion pictures may be obtained that include classroom, government, theatrical, and commercial films; several film guides; and a source for keeping informed about films. A selected bibliography of books concludes the bulletin. Related documents are SO 005 979 through SO 006 000.
(SJM)

ED 080405



How To Do It Series—No. 1

How To Use A Motion Picture

National Council for the Social Studies

A DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION

1201 16th Street, N.W., Washington, D. C. 20036

PERMISSION TO REPRODUCE THIS
COPYRIGHTED MATERIAL BY MICRO-
FICHE ONLY HAS BEEN GRANTED BY

N.C.S.S.

TO ERIC AND ORGANIZATIONS OPERAT-
ING UNDER AGREEMENTS WITH THE NA-
TIONAL INSTITUTE OF EDUCATION
FURTHER REPRODUCTION OUTSIDE
THE ERIC SYSTEM REQUIRES PERMIS-
SION OF THE COPYRIGHT OWNER

WILLIAM H. HARTLEY

Towson State College

Baltimore, Maryland

Why Use a Film?

The first question a teacher should ask himself before introducing a motion picture into his classroom is, "What *unique* contribution will this film make toward the richer education of my students?" Too often this question is omitted and the teacher introduces the film simply because it seems the thing to do. Perhaps he is just "keeping up with the Joneses." Or it may seem like a good way to fill in a class hour which has become a bore to teacher and pupils alike. Or, again, the film may be in the school building and it may be easiest to follow the course of least resistance and show the film simply because it is available.

In many instances a critical examination of the day's lesson will indicate that another aid rather than the motion picture should be employed. If place concepts are to be developed, maps and globes, properly used, will prove to be the best aids. If a historical object or natural feature of the landscape is to be examined at length, then a slide or a large flat picture may serve best. The teacher, with many devices available, should make use of the one which is best suited to the ideas to be developed in any particular lesson.

The motion picture does have much to contribute that is unique; it can achieve certain ends better than any other medium. Among the principal advantages possessed by the motion picture are:

First, and most obvious, it moves. If motion is essential to the concept to be taught, then a good film can help the teacher to get ideas across. With the aid of the film the steps in a process may be readily followed, or cause and effect may be shown.

Second, through the use of animation, slow motion, time-lapse photography, and microphotography the film may depict scenes otherwise unobservable.

Third, the motion picture, through the use of historical reenactments can give the students a sense of the con-

tinuity, the setting, and the mood of the past which is difficult to catch in any other way.

Fourth, the sound motion picture, through dramatic incidents, stirring music, and wisely edited scenes can build up attitudes toward outstanding problems.

Fifth, the film lends variety and interest to teaching. Properly used it can make reading, map work, construction work and other classroom activities more meaningful and educationally significant.

The First Step in Film Use

The first step in film use, therefore, is for the teacher to examine his unit of teaching material and to select from it those ideas which seem to lend themselves best to presentation through a film. Thus, in a unit dealing with the formation of the Constitution of the United States, a film showing the Convention in progress and dealing with the personalities and their conflicting ideas, would seem most appropriate. From such a film the students might be expected to get an idea of the physical surroundings in which the delegates met, the costumes they wore, the words which they spoke, the way they conducted their business, and the idea of the Constitution as the handiwork of real men faced with very real problems.

Having thus analyzed the over-all plan and decided upon the areas in which films seem to promise the most in enlightenment, the teacher must next attempt to find the films which fulfill the purposes. This is no easy task.

The Types of Films Available

A great mass of film material has been made available to the classroom teacher. It is extremely uneven in quality and requires considerable searching before the film best suited to the local teaching situation can be found. The search for the most appropriate film may be facilitated if

Revised edition, Copyright 1965 by the National Council for the Social Studies - Price 25 cents per copy.
Discounts: 2-9 copies, 10%; 10 or more copies, 20%

FILMED FROM BEST AVAILABLE COPY

blab s 9/19

the teacher is aware of the principal types of motion pictures which are on the market and the outstanding sources from which they may be obtained. The following classification of film types indicates the great differences which exist in the purposes for which films offered to schools were originally produced. Some were made expressly for the classroom, others for the commercial theater. Still others are propaganda films which try to enlist the school audience to the support of a "cause" or to promote the sale of some commodity. The teacher must judge these films with due consideration to the producer's motives and with attention to the editorial policy which is expressed in the film.

Classroom Films

For many years there were two outstanding producers of films expressly designed for the classroom. Erpi Classroom Films (now Encyclopaedia Britannica Films) led in the production of education sound films. Eastman Classroom Films (now distributed by Encyclopaedia Britannica Films, Inc.) was the principal producer of silent teaching films. Today many other companies have entered this field and are producing films primarily intended for use in the schools of America. These producers make an attempt to study the needs of the schools and to select aspects of the curriculum which lend themselves to the motion picture media. Educational experts are hired as consultants during the film's production and the resulting motion picture is offered to the school market. On the whole these films are among the best available to the classroom teacher. Their greatest strength lies in the choice of subject matter and the psychological treatment of the pictured material. They are weakest in their attempts at dramatization, suffering in comparison with Hollywood products because of the limited budgets on which they are made.

The principal producers of classroom films for the social studies are:

Academy Films
800 Seward St., Hollywood, Calif.

Atlantic Productions, Inc.
894 Sheffield St., Thousand Oaks, Calif.

Bailey Films, Inc.
6509 DeLongpre Ave., Hollywood, Calif.

Carousel Films, Inc.
1501 Broadway, New York, N.Y.

Cenco Educational Films
1700 Irving Park, Chicago, Ill.

Contemporary Films, Inc.
267 W. 25th St., New York, N.Y.

Coronet Films, Inc.
65 E. South Water St., Chicago, Ill.

Eastin Pictures Co.
Putnam Building, Davenport, Iowa

Encyclopaedia Britannica Films, Inc.
1150 Wilmette Ave., Wilmette, Ill.

Film Associates of California
11014 Santa Monica, Los Angeles, Calif.

International Communications Foundation
870 Monterey Pass Rd., Monterey Park, Calif.

Indiana University
Audio-Visual Center, Bloomington, Ind.

Journal Films
909 West Diversey Parkway, Chicago, Ill.

LeMont Films
1722 Willard St., Northridge, Calif.

McGraw-Hill Book Company, Text-Film Dept.
330 W. 42nd St., New York, N.Y.

Moody Institute of Science
11428 Santa Monica Blvd., Los Angeles, Calif.

National Film Board of Canada
1270 Ave. of the Americas, New York, N.Y.

Norwood Films
926 New Jersey Ave., N.W., Washington, D.C.

Park Films
228 N. Almont Dr., Beverly Hills, Calif.

Productions Unlimited, Inc.
1564 Broadway, New York, N.Y.

Sterling Educational Films, Inc.
241 East 34th St., New York, N.Y.

United Artists Associated
247 Park Ave., New York, N.Y.

United World Films, Inc.
1445 Park Ave., New York, N.Y.

Government Films

Various branches of the United States Government, state governments and foreign governments have produced films for use in schools. Many of these films are extremely usable in social science classes. Usually these films are deposited in local film libraries and are circulated for a small service fee. The principal producers of government films are:

Arkansas Publicity and Parks Commission
412 State Capitol, Little Rock, Ark.

Australian Information Service
31 East 69th St., New York, N.Y.

Boston Convention and Visitors Bureau
125 High St., Boston, Mass.

Bureau of Mines, U.S. Dept. of Interior
4800 Forbes Ave., Pittsburgh, Penna.

Bureau of the Census, U.S. Dept. of Commerce
Washington, D.C.

Canadian Travel Film Library
111 N. Wabash Ave., Chicago, Ill.

Colorado Dept. of Highways
4201 East Arkansas Ave., Denver, Colo.

Dept. of the Air Force Film Library
8900 Broadway, St. Louis, Mo.

Dept. of the Army
Military District of Washington, Washington, D.C.

Dept. of the Navy
Write nearest Navy Recruiting Office

Embassy of Finland, Press Section
1900 24th St. N.W., Washington, D.C.

Embassy of the Federation of Malaya
2401 Massachusetts Ave., N.W., Washington, D.C.

Federal Reserve Banks
Write nearest Federal Reserve District

Federal Bureau of Investigation
U.S. Dept. of Justice, Washington, D.C.

Florida Development Commission
Film Library, Carlton Bldg., Tallahassee, Fla.

Greater North Dakota Assoc.
P.O. Box 1781, Fargo, N.D.

Illinois Information Service
Film Library, 107 State Office Bldg., Springfield, Ill.

Japan Tourist Assoc.
333 N. Michigan Ave., Chicago, Ill.

Kentucky Tourist and Travel Division
Capitol Annex Bldg., Frankfort, Ky.

Louisiana Dept. of Commerce and Industry
Box 4185, Capitol Station, Baton Rouge, La.

Maine Dept. of Agriculture
State Office Bldg., Augusta, Maine

Michigan Tourist Council
Lansing 26, Mich.

Mississippi Agriculture and Industrial Board
1504 State Office Bldg., Jackson, Miss.

Missouri Division of Commerce
Jefferson Bldg., Jefferson City, Mo.

New Jersey Dept. of Conservation
State Promotion Section, 520 E. State St., Trenton,
N.J.

New York State Dept. of Commerce
40 Howard St., Albany, N.Y.

Pennsylvania Dept. of Highways
North Office Bldg., Harrisburg, Penna.

Rhode Island Development Council
49 Hayes St., Providence, R.I.

Social Security Administration
Write nearest Social Security Office

South Dakota Dept. of Highways
Pierre, S.D.

Swedish Film Center
1780 Broadway, New York, N.Y.

Tennessee Dept. of Conservation, Ed. Services
262 Cordell Hull Bldg., Nashville, Tenn.

Tennessee Valley Authority
Chief Engineer's Office, Knoxville, Tenn.

United Nations, Public Inquiries Unit
United Nations, New York, N.Y.

United States Savings Bonds Division
U.S. Treasury Department, Washington, D.C.

Utah Tourist and Publicity Council
State Capitol, Salt Lake City, Utah

Virginia Department of Conservation
State Office Bldg., Richmond, Va.

Washington Convention and Visitors Bureau
1616 K St., N.W., Washington, D.C.

Theatrical Films

Have you ever gone to the motion picture theater and, after seeing a fine picture, said, "I wish I had a print of that picture to show my history class"? In response to such demands by teachers a large number of "shorts" and feature length films have now been made available to schools. An organization, named Teaching Film Custodians, has been set up by the Motion Picture Producers and Distributors of America to distribute theatrical short subjects. Feature length films such as *The Crusades*, *Abe Lincoln in Illinois*, *The Howards of Virginia*, and the like have been reduced to 16-mm size and are now offered to schools. The Audio-Visual Committee of the National Council for the Social Studies has cooperated with Teaching Film Custodians in preparing edited classroom versions of feature films with historical or social content of

outstanding merit. These films may be rented from local film libraries. For the address of the source nearest you, write directly to Teaching Film Custodians (see address given below).

The principal distributors of theatrical features and shorts in 16-mm size are:

Commonwealth Pictures Corp.
723 Seventh Ave., New York

Eastin Pictures Co.
Box 598, Davenport, Iowa

Films, Inc.
1150 Wilmette Ave., Wilmette, Ill.

Ideal Pictures Corp.
65 E. South Water St., Chicago

Museum of Modern Art Film Library
11 West 53rd St., New York

Post Pictures Corp.
115 West 45th St., New York

Teaching Film Custodians, Inc.
25 West 43rd St., New York

United World Films, Inc.
1445 Park Ave., New York

Commercial Films

A great many business groups and private concerns have produced advertising films which are offered to the schools free. A recent list includes 2,571 such films. Some of them present material and a point of view worth bringing before the nation's school children. Others are so blatant in their advertising as to bar them from the classroom for any other purpose than to study the advertising methods of American business. Before using such films it is well to ask oneself the following questions: Would I use this film if I had to pay for it at the regular rental rates? Does this material serve objectives worthy of a place in a public, tax-supported school? Is the material accurate in detail, honest in its implications, and straightforward in the manner in which it presents useful information? Is this the best material available for teaching the topic under consideration?

The sources of free films are too numerous to be included in the scope of this brochure. The best general guide to this material is:

Educators Guide to Free Films
Educators Progress Service
Randolph, Wisconsin

A specific guide to audio-visual materials for the social studies is:

Guide to Free Social Studies Materials
Educators Progress Service
Randolph, Wisconsin

Other guides to free and inexpensive films are:

Catalog of free Teaching Aids
Gordon Salisbury
P.O. Box 943, Riverside, Calif.

Free and Inexpensive Learning Materials
Division of Surveys and Field Services
George Peabody College for Teachers
Nashville, Tenn.

Sources of Free and Inexpensive Educational Materials
Bruce Müller, P.O. Box 369
Riverside, Calif.

Finding the Proper Film

A large number of different types of films are available for use in the social studies. The AFL-CIO issues films on labor problems. The Anti-Defamation League of B'nai B'rith has many films on civil rights and similar problems. In addition, many TV programs are available on films. How can one find just the right film for his purpose?

Teachers are fortunate in having available a general guide to all available films. This general guide, in 14 volumes, with annual supplements lists and annotates the films on today's market. Its title is:

The Educational Media Index
The McGraw-Hill Book Co.
330 W. 42nd St., New York, N.Y.

In addition there are a number of guides such as:

Annual Blue Book of Audiovisual Materials
Educational Screen and Audiovisual Guide
415 N. Dearborn St., Chicago, Ill.

A Guide to Films, Filmstrips, Maps, Globes and Records on Asia
Asia Society, 112 E. 64th St., New York, N.Y.

One of the best leads to films available in your school district is the catalog of your school film library and the nearest college or university film library. Some state departments of education also have film libraries.

Ordering the Film

Having located a film which seems from the catalog description, or from annotations in general guides, to meet the need of his class, the teacher should place the order—as early as possible. If he must rely upon the commercial distributor rather than upon a school film library, the teacher must order films well in advance if he wants to get them at the time when they will fit best into his plans.

Some teachers order films for fall use at the end of the school year in spring. Often it will pay a school to buy a few films which it uses year after year so that they may be on hand when needed.

In ordering films the teacher should be sure to give the correct title of the film desired, and state whether a sound or silent version is desired and whether the film is wanted in 16-mm or 35-mm size. In renting, if alternative dates can be given, the chances of getting the desired film will be enhanced.

The distributor usually sends a letter confirming the film order and stating the date upon which the film may be expected to arrive. With this information at hand the teacher can plan the progress of the unit in such a manner as to fit the film into the unit at the point where it will make its most effective contribution.

The Preview

One of the most important steps in effective film use is the teacher's preview. Usually films arrive from the distributor one or two days before the scheduled showing. This interval allows the teacher time to get acquainted with the film before he presents it to the class. In a free period, or after school, the teacher projects the film and plans for its use. He devises leading questions based upon the film material, and plans the type of discussion which he will conduct after the film viewing. It may be that this preview will open up aspects of the unit that have not yet been touched upon. The teacher can take advantage of this new material to plan further activities, research and reading.

The folly of presenting a film which has not been previewed should be so obvious as to need little emphasis here. The fact remains that the omission of this important step is one of the principal weaknesses in educational film use today. Films which are ordered on the basis of the general statements in distributors' catalogs often turn out to be quite different products than the teacher anticipated. A film on the westward movement may turn out to be a series of animated maps, or a film which is intended to teach safety may devote most of its attention to the sale of motor oil. The preview will guide the teacher as to the most effective way in which to present the film or it may convince him that the best thing he can do with the film is to return it to the distributor at once without wasting the time of the class by showing it to them.

The Purposes Which Films Serve

Much of the effectiveness of the film in teaching depends upon the manner in which it is shown and the place in the unit at which it is introduced. Generally films serve to

- (1) introduce a topic or idea,

- (2) furnish details concerning a particular aspect of a large unit that has already been under consideration, or

- (3) act as a summary or review of a unit.

Not all films serve all these purposes. Some films furnish a brief overview of a historical period, a place, or an idea. These films are useful to awaken interest and to introduce a topic. Other films may have their entire footage devoted to a process or to a particular phase of a larger problem. These films take for granted some background on the part of the class and often they set the stage for the next step in the unit. Still other films summarize a period, event, or process and are best introduced toward the close of the unit.

Preparing the Class for the Film Lesson

Having in mind a clearly formulated educational purpose for the use of the film, and having previewed the film, the teacher should next prepare the class for the screening of the film. This preparation should not follow any rigid formula, but should be varied according to the type of film to be presented and the place the film's contributions are to take in the unit as a whole. The film should be connected with what has gone before and it should, to a certain extent, throw out leads which may be followed in the future. One way of introducing the film would be to list on the board leading questions which the film should help to answer. A brief discussion of these questions will help to sharpen the observation of the pupils. The class members will then be looking for definite information.

One weakness in the above approach to the film is that the questions are the teacher's and the pupils have had too little part in formulating them. The film is therefore viewed as a means of answering the *teacher's* questions. Sometimes this is the obvious way to handle a learning situation.

On the other hand there are times when teacher and pupils may cooperate in the formulation of questions which the film might answer. The teacher may tell a bit about the type of film to be presented and discuss with the class in connection with what has preceded it in the study of the unit. Then the question is posed as to what may be looked for in the film. Listing these questions on the blackboard will give the class a specific focus for the discussion period which follows the film.

Another device which has promise is to have a committee of students preview the picture with the instructor. These students then introduce the film to their classmates, give hints about important things to be seen and pose questions which they believe the film will answer.

When the class has been properly interested and possesses a definite purpose for viewing the film, then, at the psychological moment, it should be presented.

Presenting the Film

In showing the film to the class the teacher is not putting on a "movie show." The preparation has, if successful, oriented the class for a viewing of the film as an educational experience. This statement does not imply that what is educational cannot be pleasant, even entertaining. These students are accustomed to seeing films in the commercial theater and they know that they learn a great deal from them. Their attitude is both a handicap and an advantage. It is a handicap since it adds to the teacher's task in overcoming the entertainment point of view brought by the student to the viewing of the film. It is an advantage in that the students are disposed to look forward with pleasure toward the showing of the motion picture.

In the theater students are accustomed to a smooth presentation of films. In the classroom they do not expect the perfection of a professional showing, but a poorly projected picture detracts from the effectiveness of the learning which should take place. The presentation of the film should run as smoothly as possible. The machine should be set up and the film threaded *before* the class period begins. When the class is ready to view the film all that should be necessary is to turn out the lights and turn on the projector. To insure such facility the following suggestions should be kept in mind:

1. Thread the film into the projector and focus the picture upon the screen before the class period opens.
2. Try out the sound and arrive at the proper volume so that a loud blast does not greet the pupils as the film begins.
3. Arrange the screen so that all pupils may see. Remember that the screen image is very poor for pupils seated at a sharp angle from the screen.
4. Darken the room thoroughly so that no stray light falls upon the screen.
5. Remove light colored charts, maps or other distracting items from the area around the screen.
6. Learn to handle the projector competently so that the picture is clear and free from distracting jumping of the scenes and from irritating noises. Also learn to remedy defects quickly so as not to interrupt the screening.

Follow-Up

Now comes the important part of the experience. The film has been shown and the room lights are turned on once more. This is the time to clinch the learning which has taken place. Have the questions been answered? What new elements has the film introduced? What questions have arisen?

Now is the time to inaugurate projects growing out of the film's presentation. Now is the time for the teacher

to encourage free discussion. Misconceptions arise from seeing films just as they do from reading, listening to the radio, or any other experience. The follow-up period is the time to draw out the impressions gained from the film and to expose the ideas of each student to the powers of observation and critical thought of the class as a whole. The follow-up period should be an exciting, thought-stimulating period of animated discussion, of spirited give and take.

Some teachers have utilized objective tests based upon a film's content as a teaching device to be used in the follow-up period. Properly used such a test impresses upon pupils the fact that the motion picture is a real learning device, that much can be gained from viewing a film, and that they are to be held responsible for material gained through this medium. The use of an objective-type test after *every* film is to be deplored just as a test after each chapter in the text often takes much of the joy out of learning. Some pictures should be viewed in order to gain an appreciation of great moments in history, or to establish a mood rather than to gather facts. Such films profit most by other forms of expression on the part of the pupils. It is not too much to hope that a film like *The River* might result in a poem, an essay, or a letter to the editor of the school paper. The wise teacher will suit the follow-up to the film and the class.

Repeat Showing

Some films tell their story in one showing. They may present a dramatic incident, the repetition of which would spoil the effect for which the teacher is striving. Many films, however, are worth showing more than once.

The second showing may grow out of the discussion period. It may even come in the same class hour as the first showing. It may have as its purpose the clearing up of misconceptions that have been revealed by the discussion following the first viewing of the film. Perhaps the class or many of its members missed a very important idea in the film, and the repeat showing may grow out of questions asked in the follow-up period.

Usually a second, or even a third showing of a film, comes some days after the first. At this later showing the film may be reviewed in the light of subsequent study and discussion and the repeat showing is done to check upon the validity of statements made during the discussion. There are several techniques which may be employed in these repeat showings to add variety to the presentation and effectiveness to the learning. Here are several means which have been employed with success:

1. Shut off the sound on a sound film and as film is shown
 - (a) the teacher explains the film,
 - (b) students explain the action as it goes along,

- (c) the teacher asks questions about the action as it unfolds on the screen and students answer quickly as the film progresses.

The sound film may be run at the slower, silent speed, with sound off, in order to permit discussion as it is shown.

2. A part of the film may be shown. Before the class begins the teacher has run off the film to the sequence desired and when the class is ready only that portion of the film is presented.

Evaluating the Film Experience

No film showing is complete until the instructor and the students have evaluated the film experience. Is the film a good one? Is it worth showing again? Was it used at the proper point in the unit? All these questions the teacher will ask himself. The students by their reactions in the follow-up period, and in response to a direct question, will help to arrive at the answers.

To further assist in the evaluation of the film the following guide questions are suggested:

1. Is the film *authentic*?
2. Is it *well organized*, with the proper sequence and emphasis?
3. Is the *technical quality* up to standard, clear in picture and sound?
4. What was the reaction of the pupils to the film?
5. Did the film stimulate and challenge the pupils to further activity?

The teacher should form the habit of keeping a record of the effectiveness of the films he uses. On a card he should jot down his reaction and that of the class to the film. Filed away, this card will serve as a guide to future film selection; and over a period of years such a file of cards should prove very valuable.

The Six Steps in the Film Lesson

To summarize what has been outlined above, we may list six essential steps in teaching with a film.

1. *Plan.* Lay out the projected unit of material in detail and then plan the use of films where they seem appropriate.
2. *Select.* Out of the available films select the one which seems best suited to the purpose at hand.
3. *Preview.* Run through the film before showing it to the class and plan your introduction, motivation and follow-up.
4. *Preparation.* Prepare or motivate the class for the film showing with appropriate questions, oral introduction, or other activities.

5. *Presentation.* Show the film in as smooth and showmanlike a manner as possible.

6. *Follow-Up.* While the film is fresh in the minds of the students, discuss, test and plan further activities.

Coordinating Films with Other Aids

The film is not a self-sufficient tool. It needs the teacher to set the stage for its presentation and to follow it with appropriate activities. It needs to be supplemented with map work to make clearer the location of the events pictured. It needs pictures, slide, and filmstrips to present in still pictures certain aspects of the subject which were seen in motion. It needs charts to point out further relationships and statistical data. It needs books and magazines in which students may take interesting side excursions, check up on facts, and obtain the viewpoints of other authorities. The film is but one of the worthy devices available to teachers. It should not be used to the exclusion of other teaching aids, but should be integrated into the teaching process at the point where it can make its maximum contribution.

Keeping Informed About Films

It is indeed difficult to keep abreast of the flow of films which is entering the school market each week. One of the best aids is the department of *Social Education*, the official journal of the National Council for the Social Studies, called "Sight and Sound." Here recent films are reviewed and attention is called to other audio-visual materials.

Other magazines worth reading for information about films are:

Audiovisual Instruction, 1201 Sixteenth St., N.W., Washington, D.C. This is the official journal of the Department of Audiovisual Instruction of the NEA.

Audio Visual Communications Review. Also published by DAVI.

Educational Screen and Audiovisual Guide, 415 North Dearborn, Chicago, Ill.

Film News, 444 Central Park West, New York, N.Y.

The Teacher and the Film

The film is one of the contributions which modern science has made to education. The effectiveness of its use depends upon the teacher's skill in utilizing it most efficiently. It makes the teacher's task easier in so far as it enables him to get ideas across more clearly and in less time. It makes the teacher's job harder in that it imposes upon him the responsibility for locating films and utilizing them to the best advantage. The film is likely to be no better than the teacher who uses it. The most suitable, best designed, and technically perfect film may become idle entertainment and a waste of time if improp-

erly used. To the many burdens now borne by the conscientious social studies teacher must be added the responsibility of becoming proficient in film use. The bright part of this picture lies in the fact that such proficiency makes the teacher's job more interesting, more stimulating, and, as every experiment in the field indicates, the results will more than compensate for the effort put forth.

Selected Bibliography

The books listed below furnish evidence concerning the value of films as tools of learning in the school situation and present extended accounts of techniques which have been found of value in the classroom.

ARIL, FRANCES NORENE. *Audio-Visual Materials in the High School*. Boston: Christopher Publishing House, 1946. Part II is entitled "Special Applications to the Social Studies."

BROWN, J. W., LEWIS, R. B., and HARCLEROD, F. *A-V Instruction*. New York: McGraw-Hill Book Co., 1964.

CONSITT, FRANCES. *The Value of Films in History Teaching*. London: G. Bell and Sons, 1931. One of the most penetrating works available on the place of the film in history teaching.

DALE, EDGAR. *Audio-Visual Methods in Teaching*. New York: Dryden Press, 1954. Chapter 15 presents an unusually good treatment of educational, documentary, and entertainment films and their place in education. Part III, Chapter 24 deals specifically with the use of audio-visual aids in the social studies.

ERICKSON, CARLETON. *Fundamentals of Teaching with Audiovisual Technology*. New York: The Macmillan Co., 1965. Contains good lesson plans showing how to weave audio-visual materials into the lesson.

HARTLEY, WILLIAM H. *Selected Films for American History and Problems*. New York: Teachers College, Columbia University, 1940. Chapter 1, "Evaluating the Social Studies Film"; Chapter 2, "Films Available for the Social Studies"; Chapter 3, "Problems of Film Utilization."

HOBAN, CHARLES F., JR. *Movies That Teach*. New York: Dryden Press, 1946. Summarizes the use of films in the army training program and draws conclusions of significance to educators.

KINDER, JAMES S. *Audio-Visual Materials and Techniques*. New York: American Book Co., 1964. Chapters 9 and 10 give an up-to-date summary of best practices in film use in education.

KNOWLTON, D. C., and TILTON, J. W. *Motion Pictures in History Teaching*. New York: Macmillan, 1934. A full description of an experiment in the use of silent films in junior high school history.

SANDS, LESTER B. *Audio-Visual Procedures in Teaching*. New York: The Ronald Press, 1956. See especially Chapter 20.

SHORES, LOUIS. *Instructional Materials*. New York: The Ronald Press, 1960.

WITTICH, W. A., and SCHULER, C. F. *Audio-Visual Materials, Their Nature and Use*. New York: Harper, 1964. Chapter 14 describes the available films for teaching and summarizes the best practices.



NOTE: This *How To Do It* notebook series, designed for a loose-leaf binder, provides a practical and useful source of classroom techniques for social studies teachers. Elementary and secondary teachers alike will find them helpful. The titles now available in this series are: *How To Use a Motion Picture*, *How To Use a Textbook*, *How To Use Local History*, *How To Use a Bulletin Board*, *How To Use Daily Newspapers*, *How To Use Group Discussion*, *How To Use Recordings*, *How To Use Oral Reports*, *How To Locate Useful Government Publications*, *How To Conduct a Field Trip*, *How To Utilize Community Resources*, *How To Handle Controversial Issues*, *How To Introduce Maps and Globes*, *How To Use Multiple Books*, *How To Plan for Student Teaching*, *How To Study a Class*, *How To Use Sociodrama*, *How To Work with the Academically Talented in the Social Studies*, and *How To Develop Time and Chronological Concepts*.